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Pianist

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# CELEBRITY NEWS

Vol. 12

for November 16, 1960

No. 5

Published Periodically by CELEBRITY CONCERT SERIES LTD.  
Mezzanine Floor, Retail Store, Hudson's Bay Company.

Editor: A. K. GEE

Associate Editor: GLORIA HUCKLES

For advertising rates and space telephone

DAWSON RICHARDSON PUBLICATIONS, 171 McDermot Ave., Telephone Whitehall 2-2531

## LOUIS KENTNER

### Biography

Louis Kentner's two New York appearances during his first season in the U.S. immediately made him one of the most sought after pianists to visit America in many years. In his American debut at Town Hall on November 28, 1956, he was accorded a rousing reception by every critic in New York City. When he made his debut with the New York Philharmonic playing Brahms' Second Piano Concerto on April 25, 1957, he confirmed the first impression he made and was unanimously recognized as a master pianist.

So great is the demand for this spectacular artist new to the American concert scene that during the 1957-58 concert season Louis Kentner undertook an American tour which carried him to every part of the United States and Canada. He was re-engaged as soloist with the New York Philharmonic and played for the first time with New York's Little Orchestra Society and the Philadelphia, Chicago, St. Louis, Oklahoma City and Nashville Symphonies. He has also been re-engaged as soloist with the Philadelphia Orchestra and added the orchestras of Minneapolis, Detroit, Richmond, Florida and Toronto to an already impressive list.

### Early Musical Training

Born in the town of Karvin in Silesia, in 1905, Louis Kentner was brought up in Budapest where, as the gifted child of a Hungarian father and an Austrian mother, he was encouraged at an early age to pursue his musical interests. From his father, a railroad station master, the young Louis learned to read music at the age of four by the simple expedient of turning the pages of scores when his father entertained the family at the piano. Enrolled in the Royal Academy of Music in Budapest at the age of six,

(Continued on Page 4)

## NEWS THAT GOES BELOW THE SURFACE

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### LOUIS KENTNER—(Continued)

he began his first serious musical studies, eventually studying piano under the famous Szekely. At the Royal Academy, he concentrated primarily on composition, however, studying first with Hans Koessler, the teacher of Bartok, Dohnanyi and Kodaly, and eventually working with Kodaly and Leo Weiner.

### First Public Recital

It was not until the age of 13 that Louis Kentner gave his first major recital in Budapest. By 15 he had begun to transfer most of his musical attention from composition to public appearances at the piano. And at 16 he had already given notable recitals in Austria, Germany and Italy. At the age of 17 he moved to Berlin for further study but returned to Budapest when his father died and it became necessary for him to support his mother and sister.

(Continued on Page 16)



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ORPHEUS WITH HIS LUTE .. Ralph Vaughan Williams  
BID ME TO LIVE ..... J. L. Hatton  
SILENT STRINGS ..... Granville Bantock

II  
WIDMUNG ..... Robert Schumann  
RUHE, MEINE SEELE ..... Richard Strauss  
MAUSFALLEN-SPRUCHLEIN ..... Hugo Wolf  
HEIMKEHR ..... Richard Strauss  
O LIEBLICHE WANGEN ..... Johannes Brahms

III  
SEGUIDILLA ..... Manuel de Falla  
SEGUIDILLA MURCIANA ..... Manuel de Falla  
SEGUIDILLA, from "Carmen" ..... Georges Bizet

(Program continued on Page 6)

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## RISE STEVENS PROGRAM (Continued from Page 5)

IV

TOCCATA .....	Francis Poulenc
VALSE ROMANTIQUE .....	Claude Debussy
MINSTRELS .....	Claude Debussy

MR. SHOMATE

V

LOVE'S PHILOSOPHY .....	Roger Quilter
SURE ON THIS SHINING NIGHT .....	Samuel Barber
RABBIT AT TOP SPEED .....	Leonard Bernstein
DO YOU REMEMBER? .....	Mischa Levitski
A BALLYNURE BALLAD .....	Arr. Herbert Hughes

VI

MON COEUR S'OUVRE A TA VOIX, from "Samson et Dalila" .....	Camille Saint-Saens
GYPSY SONG, from "Carmen" .....	Georges Bizet

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**Liszt: FAUST WALTZ, SONETTO DEL PETRARCA No. 47, No. 104, No. 123 — Louis Kentner, Piano**
- P-8409—Beethoven: SONATA No. 23 IN F MINOR, Op. 57 "Appassionata" SONATA No. 21 IN C MAJOR, Op. 23 "Waldstein" — (Recorded in England — Louis Kentner, Piano**
- G-7123—Mozart: SONATA IN B FLAT MAJOR —**  
Louis Kentner, Piano, Yehudi Menuhin, Violin
- G-7133—Brahms: CONCERTO No. 2 IN B FLAT MAJOR — For Piano and Orchestra Op. 83 — Louis Kentner, piano with the Philharmonia Orchestra Cond. by Sir Adrian Boult**

## POTPOURRI

President Ulysses S. Grant used to say: "I know only two tunes. One of them is 'Yankee Doodle'. The other isn't."

Performing in a fashionable salon in Paris, Paderewski felt a cold draft on his back from an open window near by. "Kind lady," he begged the hostess, "please close the window. Surely you can't expect to enjoy two pleasures at the same time — listening to an artist, and killing him."

A musician one day asked Beethoven whether it was true that Sussmayer — not Mozart — had composed the "Requiem". Beethoven replied: "If Mozart did not compose it, then the man who did compose it was a Mozart!"

Brahms was a guest at the home of a Viennese vintner, who opened up a bottle of rare wine with the following comment, "What Brahms is among composers, this Rauthaler is among wines." Brahms interposed hastily, "In that case, let's drink a bottle of Bach!"

(Continued on Page 18)



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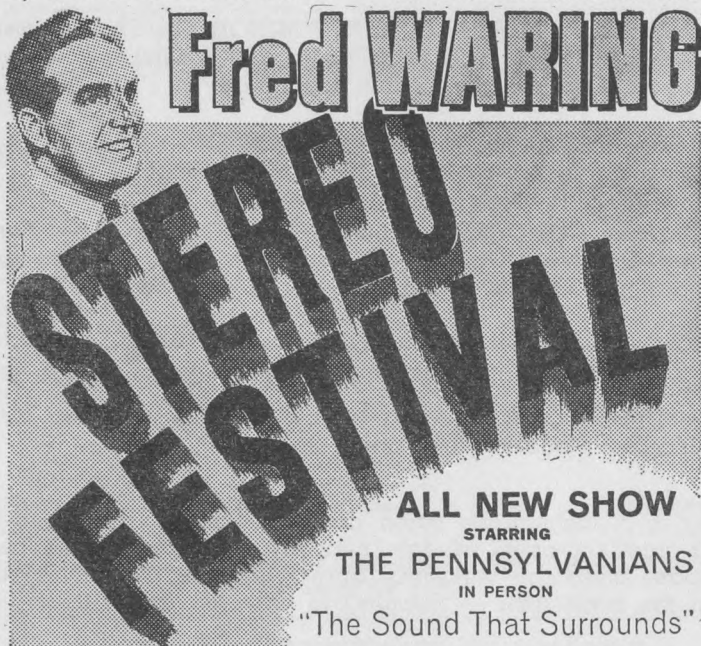
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# LOUIS KENTNER

PIANIST

## PROGRAM

GOD SAVE THE QUEEN

I

### CHROMATIC FANTASY AND FUGUE ..... J. S. Bach

Very little is known of the origin of this great work. Regarded by many as one among the four or five greatest compositions in piano literature, it serves as an enduring standard for the measurement of all future art.

The remarkable thing about this fantasia is the freedom of its treatment and the facility with which it lends itself to virtuoso handling, as distinguished from the rather limited treatment of the piano usual in Bach's works. It begins brilliantly with minor scale runs, only gradually developing its chromatic character. The fugue has as its subject a simple melody in minor key, built upon actual chromatic intervals. It is worked out with amazing skill, showing a great variety of invention, and comes to an impressive close, after spectacular octave runs, with slow chords, played fortissimo.



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(PROGRAMME CONTINUED)

II

**ROMANZE, F SHARP MAJOR, Opus 28, No. 2 ..... Schumann**

The son of a bookseller, from whom he derived strong literary aptitudes, Robert Schumann developed into the foremost composer in promoting the romantic movement in music. Not until he was twenty, did he develop into an efficient pianist. His creative power developed more fully and on a larger scale, at first in a multitude of beautiful songs, and then in piano, orchestral, and chamber music works. His peculiar union of intellect, imagination, virility, and nobility was influential in molding composition later in the century and may be traced in many groups and classes of composers. There are three Romances comprising Opus 28 which were written in 1839.

**TOCCATA, Opus 7 ..... Schumann**

The composition of the Toccata — one of the most brilliant pieces written by Schumann — was commenced during his student days at Heidelberg in 1829, but laid aside and not completed until four years later. It is a concert-study in virtuosity, embodying something of that individual style of pianoforte technique already apparent in Schumann's works. The music has a tremendous energy and rhythmic swing — a succession of four-note figures in thirds, sixths, broken chords, etc. — both hands being busily employed. From time to time, melodic fragments emerge out of these brilliant sound-patterns.

(In honor of the 150th anniversary of Schumann's birth).

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(PROGRAMME CONTINUED)

III

**SONATA IN F MINOR, Opus 57 (Appassionata) ..... Beethoven**

**Allegro assai**

**Andante con moto**

**Allegro ma non troppo**

Beethoven was once asked if there were any meaning to be read into the *Appassionata* — this title, by the way, was not Beethoven's. His reply was "Read Shakespeare's **Tempest**."

He did not mean by this that the Sonata was a musical interpretation of the drama. But there is in this music the same mad conflict between the relative strength of man and the implacable forces of nature. As Roman Roland writes in his **Beethoven, the Creator**, "If ever music deserved the name of *Appassionata*, it is certainly this. And yet, Czerny is not altogether wrong in disputing the title, if we reduce the meaning of the word to that of amorous passion. "Here we have quite another kind of ardor. A kind of madness blows over the heath . . . it is the desperate lamento of broken loves, hopes, friendships, ambition."

There was also the lengthening shadow of Beethoven's increasing deafness to darken his world. Since that tragic day when his friend Ries called his attention to the sound of a shepherd's flute and he could not hear it, Beethoven had been forced to accept the bitter truth of his affliction.

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(PROGRAMME CONTINUED)

In the first movement we have the first act of the drama — the mounting fury of despair, the conflict, and man's acceptance of defeat. Each of the three movements is great in its way. The first **Allegro** has a subject based on the arpeggio of F minor. The alternate loud and soft chords convey the feeling of passion and yearning. The second subject, in the major key, is heard in octaves above a rolling accompaniment. Its momentary calm and rest is soon disturbed by the agitated episode which follows in the minor key. Throughout the strenuous exposition and development the despairing note is constantly sounded, and the long Coda, although brilliant, maintains the same idea down to its pianissimo close.

In contrast to all this storm and stress is the set of variations which forms the second movement. The simple theme upon which it is built is a series of chords in low register. It is as though Beethoven had felt the need of something idyllically restful as a contrast to the first movement. The variations are succeeded by a restatement of the theme. Then without a break comes the impetuous Finale. A passionate, tumultuous torrent of notes tosses and sparkles and leaps from beginning to end. Then follows the Coda, a Presto of similar character working up to a fine climax of force and power.

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(PROGRAMME CONTINUED)

IV

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Opus 61 ..... Chopin

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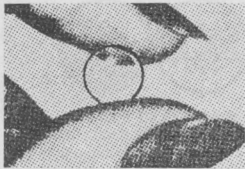
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### (PROGRAMME CONTINUED)

earthly in all romantic music than the echo, the summons of the opening sounding from afar — and the cry repeated — and the music of preparation and suspense, till the Polonaise theme rises again from its ghostly past, frantically to fling forth its challenge, finally to subside, to the muffled rolling of drums.

### V

**BALLADE No. 2, B MINOR** ..... Liszt

**MAZEPPA** ..... Liszt

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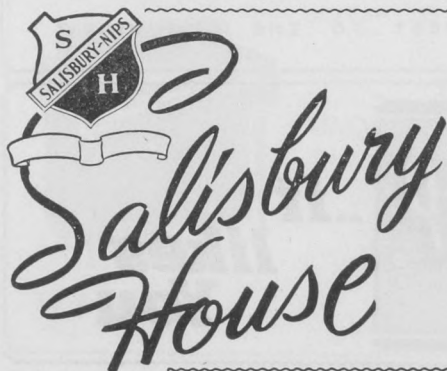
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### LOUIS KENTNER—(Continued)

During this growing-up period in the world of music, Louis Kentner laid the foundation for the mastery of one of the largest repertoires of any living instrumentalist. In addition to his classical studies of Bach, Beethoven and Mozart, he became closely associated with modern music trends and was artistically involved in the production of many new works.

### Becomes English Resident

Then, in 1935, Louis Kentner established residence in England where he eventually became a naturalized citizen. There he met the lovely English woman who was to be his wife. Mrs. Kentner is the sister of Mrs. Yehudi Menuhin, and Kentner has often played dual recitals with his famous brother-in-law.

In England, Kentner interested himself in the music of his adopted land and has given first performances of many new works by British composers: Alan Rawthorne's First Piano Concerto, William Walton's Sonata for Violin and Piano (with Yehudi Menuhin), and the recent world premiere of Michael Tippett's Piano Concerto are just a few of his English "firsts."

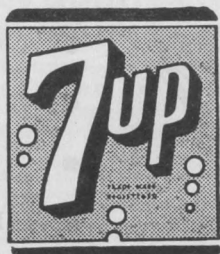
(Continued on Page 18)

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### **LOUIS KENTNER (Continued from Page 16)**

From the British Isles, Kentner began his musical voyages to the capitals of the world to display his virtuosity and achieve an enviable international reputation as recitalist, as soloist with orchestra, and as a performer on European radio and television. His Continental reputation can probably best be summed up with these few words from the *Corriere della Sera*, Milan: "Among the many pianists of international fame, Louis Kentner is undoubtedly the most outstanding."

1956 brought a tour of the Far East, with concerts in Malaya, Hong Kong, Singapore, Indonesia, and Iran where he took part in a Mozart Festival, performing for the Shah and Empress. Following this came a series of recitals in South America and a return to London to play the premiere performance of Michael Tippett's Piano Concerto. Then Louis Kentner departed for the United States and, in the form of his New York debut recital, one of the most overwhelming triumphs of his musical life.

### **POTPOURRI**

Once when the famous hostess of a Parisian salon invited Chopin to a soiree, she jestingly added that he was not to "forget to bring the piano." Her party was rudely interrupted by the arrival of Chopin's piano carried by four men. Hanging from it was a note in Chopin's hand: "Here is my piano, madam. Don't ask it to play — we both decided to enjoy a pleasant evening."

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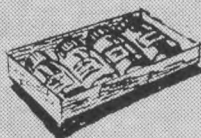
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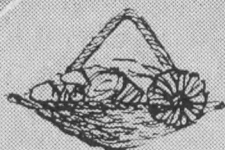
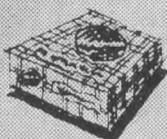
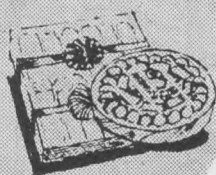


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